

COIN BULLETIN

(Registered, U. S. Pat. Office)

JULY-AUGUST

1929

Vol. 7, Nos. 7 & 8



Temporary Address:

95 BROAD STREET

NEW YORK

Important Notice

Our subscribers will please note the change of address indicated on the front cover of this issue. We are now temporarily located at **95 Broad Street, New York City.**

The Eagle

An Act of Congress, approved April 2nd, 1792 provided "That upon the reverse of each of the gold and silver coins there shall be the figure or representation of an eagle with this inscription 'United States of America' ". Probably an eagle was chosen because one appeared on the seal of the United States adopted a few years earlier, but the bird was not placed upon



Didrachm of Ellis

the coins without considerable discussion and some opposition. One member of Congress suggested substituting a goose for the eagle and said that a goose could be used on the pieces of larger denomination and a gosling on the smaller. However the Act became law and all gold or silver coins of the United States, except certain special commemorative issues, have since borne an eagle, a bird always popular in numismatic design. A few specimens of its various appearances may be interesting. The first is a silver didrachm of



Roman denarius of Titus

the Grecian city of Ellis, one of the parties to the Achaean League 400 B. C.) and shows the eagle on the reverse (No. 1). The next (No. 2) is a silver denarius of the Roman emperor Titus (79-81 A. D.) and was probably struck at one of the eastern mints of the empire. These two coins by no means exhaust the classical examples of numismatic eagles which might be numbered by the hundreds, but space forbids the illustration of any others. In later days the famous double headed eagle of the House of Hapsburg appeared extensively on the coins of the several countries, provinces and cities over which that family has ruled at different times. One of these here

illustrated (No. 3) is a gold quadruple pistole of Franche Comté, issued in the town of Besançon, during the reign of the great German emperor Charles V (1535-1555). Here the imperial eagle bears on its breast a small shield



Gold Four Pistoles of Franche Comte

on which is emblazoned the arms of the town in which the piece was minted. These are themselves an eagle, outspread between two columns or pillars. In 1917, during the great war, Besançon, issued some emergency pieces on which this same coat of arms appears, but as the town is now in France, the Austrian two headed monster is lacking.

The New Notes

The numismatic event of the year, at least for Americans, has been the placing the small sized paper money in circulation. By the time this is printed the readers of the BULLETIN will have become familiar with the new currency and therefore it is not necessary for us to describe the designs on the various denominations nor need we make very extensive comment upon any phase of the issue. One of the most interesting things about the whole matter was the intensive and intelligent propaganda by which the United States Treasury prepared the way for the impending change. Every resource of modern publicity, including the radio and the moving picture was utilized to let the people of the country know that on July 10th, 1929 a new form of paper currency would come into use. So complete was the advance information and so widely was it spread that there is very little to say now. It would have seemed that every person in the country should have been aware of the innovation. But on the day after the first issue the metropolitan papers carried the story of a New Jersey taxi cab driver who refused one of the small bills, because he thought it a cigar coupon. So far as we know this chauffeur was the only person so ignorant of current events and our own experience has been that the small bills pass out of our possession as readily and rapidly as their larger predecessors.

One point in regard to the small bills which was in discussion could not be settled until they were actually in use. This was the question whether bank tellers and others handling large sums of currency would be able to work as rapidly with the small bills as with the old. A New York collector of paper money who was intensely interested in the subject was quite posi-

tive that the change in size would cause delays which could never be overcome. Inquiries we have made in the past week disclose that bank clerks, once accustomed to the small bills handle them quite as speedily as they did the larger ones, though of course it is generally admitted that considerable delay is caused when trying to handle bills of both sizes at the same time. Obviously this difficulty will correct itself in time.

United States Silver Dollars

1795	Flowing hair. Very fine	\$22.50
1795	Flowing hair. Fine	20.00
1795	Flowing hair. Very good	17.50
1795	Flowing hair. Good	7.50
1795	Fillet head. Very fine	15.00
1795	Fillet head. Fine	12.50
1795	Fillet head. Very good	5.00
1796	Fillet head. Very fine	10.00
1796	Fillet head. Fine	7.50
1797	Fillet head. Fine	7.50
1798	Small eagle. Very fine	10.00
1798	Heraldic eagle. Good	3.50
1799	Over '98. Very fine	10.00
1799	Perfect date. Very good	6.00
1799	Perfect date. About good	3.50
1800	Very fine	7.50
1800	Fine	5.00
1801	Very fine	7.50
1801	Very good	5.00
1802	Over '01. Very fine	5.00
1803	Very fine	5.00
1803	Fine	3.50
1836	Gobrecht dollar. Flying eagle reverse. Name on base. Plain edge.	
	Very fine	15.00
1841	Seated Liberty. Proof	22.50
1843	Seated Liberty. Proof. Slightly scratched	12.50
1845	Seated Liberty. Proof	22.50
1846	Proof	7.50
1846	Very fine	2.00
1847	Proof	22.50
1847	Very fine	2.00
1848	Proof	22.50
1850	O Mint. Very fine	2.00
1859	Proof. Slightly scratched	10.00
1869	Very fine	1.50
1871	Proof	2.00
1871	Very fine	1.50

An Historical Coin

One of the greatest fascinations to be found in coins is their close association, often shown in their design, with the history of the country in which they were issued. Perhaps no coin is more interesting in this way than the famous denarius coined under the authority of Brutus after the assassination of Julius Caesar, during the time that he was making his losing struggle against the triumvirate consisting of Caesar's friends Marc Antony and Lepidus, and his adopted son Octavius, later the Emperor Augustus. These three ambitious men had assumed the government of Rome after the murder of the great dictator. Brutus and his friends, who had hoped by killing Caesar to restore the dying republicanism of the city, retired to Macedonia, of which province Brutus had previously been appointed governor. From here he conducted a raid into Thrace for the purpose of securing sufficient treasure to finance his opposition to the growing power of the triumvirate.

As a Roman proconsul, Brutus had the legal right of coinage, and it was under this right that he issued the piece shown here. As he was actually in rebellion against the recognized Roman government of the moment, perhaps



Silver denarius of Brutus commemorating the assassination of Julius Caesar

there might be some question of the validity of his issue from a legal standpoint, but the matter is not important. Undoubtedly the coins were struck for the purpose of paying the troops and as a great number of them are found which are plated and not of solid silver, it may be assumed that the Thracian expedition had not been over successful and that Brutus was not well supplied with the precious metal. Perhaps there was some truth in Shakespeare's lines where Brutus, speaking to his fellow conspirator Cassius, says, "I did send to you for gold to pay my legions, which you denied me" (Julius Caesar, Act IV, Scene iii).

The design on the coin tells its own story. On the obverse is a well modeled portrait with an inscription comprising the name of Brutus's moneyer, Lucius Plaetorius Cestianus, in abbreviated form and BRVTVS IMP(erator). As Brutus did not assume the title of "Imperator" until after the Thracian expedition, the piece must have been issued sometime in 42 B. C. On the reverse are two daggers on either side of a liberty cap, symbolizing both the deed of Brutus and his friends and the purpose of their act. Beneath is the inscription EID MAR, an abbreviation for the Latin "Eidibus Martiis" (To the Ides of March!), the date of Caesar's murder. It was on this day that Brutus is reported to have said, he dedicated himself to the cause of the republic, but the assassination defeated its own ends and led directly to the firm establishment of the great Roman Empire.

U. S. Silver Half Dollars

1795 H. 13 Good	\$30.00	1835 Very Fine	1.50
1795 Very Good	15.00	1836 Milled Edge V. Fine ..	3.50
1795 Good	12.50	1836 Lettered edge V. Fine ..	1.25
1795 About Good	10.00	1837 Fine	1.00
1795 Very Fair	7.50	1837 Very Good75
1795 Fair	5.00	1842 Large Date O Mint Fine	.75
1807 Very Good	1.00	1842 O Large date. Fine ...	1.00
1813 Very Fine	1.50	1843 Fine75
1814 Fine	1.00	1847 Very Fine75
1817 Over '13 Fine	2.00	1849 Fine75
1818 Very Fine	1.50	1853 Fine75
1819 Very Fine	1.50	1858 O mm. Fine	1.00
1820 Good	1.50	1870 Very Fine	1.00
1821 Very Fine	1.50	1875 Very Fine75
1822 Very Fine	1.50	1876 Uncirculated	1.00
1823 Very Fine	1.50	1877 C. C. Mint. Proof	1.50
1824 Very Fine	1.50	1877 Proof	1.00
1825 Very Fine	1.50	1901 Proof	1.00
1826 Very Fine	1.50	1906 D mm. Uncirculated ..	1.00
1827 Very Fine	1.50	1907 Proof	1.00
1828 Very Fine	1.50	1908 D mm Uncirculated ...	1.00
1829 Very Fine	1.50	1910 S mm Uncirculated ...	1.00
1830 Very Fine	1.50	1911 D mm Uncirculated ...	1.00
1831 Very Fine	1.50	1912 D mm Uncirculated ...	1.00
1832 Very Fine	1.50	1913 D mm Uncirculated ...	1.00
1833 Very Fine	1.50	1914 S mm Uncirculated ...	1.00
1834 Small Date Very Fine ..	1.00	1915 D mm Uncirculated ...	1.00
1834 Very Fine75	1915 S mm Uncirculated ...	1.00

A New Book

Mr. M. L. Beistle of Shippensburg, Pennsylvania has long been a leader among American collectors. His especial interests have been United States silver half dollars from their first issue in 1794 to the present day. No one else has paid as close attention to the various varieties of this denomination and now he has placed the wealth of information resulting from his study at the disposal of other collectors by publishing "A Register of Half Dollar Die Varieties and Sub-varieties".

This book might well serve as a model for similar works in the future. The material is presented clearly and in logical sequence making it singularly useful as a reference work for other collectors. Full descriptions of the die variations are given, yet with no loss of concise expression and the identification of the dies is greatly aided by the excellent illustrations. Indeed these are much better than are usually found where the half tone process of reproduction is used and Mr. Beistle is to be congratulated on the work both of his photographer and engraver.

Mr. Beistle's book is indeed a valuable contribution to the literature of American numismatics and we hope it will receive the hearty reception and wide distribution that it certainly deserves.

Pieces of Eight

(Continued)

Out there in California was gold in ingots, gold in shapeless lumps, gold in dust—but no gold coins. For a time gold dust became the accepted medium of exchange. Then some of the assaying companies that sprang up like mushrooms in San Francisco decided to issue their own gold coin.



The United States laws expressly forbade the separate states to issue money, but nothing was said about private companies. This strange loophole in the law had been taken advantage of as early as the 30's when Georgia and North Carolina boasted private mints. In California the firm of Norris, Grieg & Norris was the first to mint private gold. This was in May, 1849,

but soon a number of companies were striking their own coins in denominations ranging from five to fifty dollars.

This went on until 1855, although the Mormons in Utah, and certain private firms in Colorado during the Pike's Peak gold craze, made private gold coins until 1861. In 1864 the Government passed a law which put a stop to the practice, but by that time it was estimated that more than \$10,000,000 worth had been minted.

The new law further declared that private gold was no longer legal tender; many of the pieces were not full weight, being alloyed with silver and even copper. Then there was another gold rush, this time to the United States Mint, established in San Francisco almost simultaneously with the passage of the law, to turn in the worthless private coins for their equivalent value in legitimate United States currency.

Hence the extreme rarity of these private issues and the high premiums paid for them by collectors. About 1909 a New York bank found, in a consignment of gold from South America, a twenty-dollar gold piece issued by Wass, Molitor & Co. in San Francisco and dated 1855. It brought \$500 at auction a few months later, and now would have probably twice that value.

It fell to the lot of a privately issued coin to bring the record coin price at public auction. This piece was the Brasher doubloon, so called because it was issued by a New York jeweler named Ephraim Brasher, who had a shop on Cherry Street. It is actually the first gold coin ever minted in the United States, for it bears the date 1787. It is a large piece, made of pure gold and stamped with a crude version of the eagle and shield on one side, and a rising sun on the other to symbolize the birth of the new republic.

At this time no mint was operating, and the fiscal matters of the new government had not been put to rights. It is therefore probable that this coin was designed as a pattern for a New York State copper cent, but struck in gold as a sample to make a better showing before the legislators to whom Brasher appealed for a coinage permit. Only six copies are known, the first having been turned up with a spadeful of dirt by a laborer working in an excavation in Philadelphia, and sold for a few cents. I believe that this same copy was the one knocked down under the hammer for \$6200 at the Stickney sale in 1907. This high price was due rather to a contest between two wealthy collectors who coveted the coin than to its intrinsic value as a rarity.

Pre-Revolutionary coins in America are crude samples of die cutting at best, but their historical value places them high in the collector's estimation.



Tetradrachm of Aegina. Probably the earliest of silver coins

Deservedly the best known Colonial piece is the Pine Tree shilling, so called because the first examples bore on one side a rough approximation of a pine tree, with the words, in quaint spelling: OF MASATHUSETS. Issues made in

later years, but all bearing the date 1652, had an oak or willow instead of a pine tree, but most of the pictorial attempts are quite unrecognizable as to genus. It's a tree; that is all.

One of the most interesting things about many specimens of this coin is their irregular shape. At first glance one would suppose that they had been minted that way, but good specimens prove that they were approximately round. The irregular edges were due to the ancient game of clipping the coins and saving the fragments to be melted up and sold as silver in bulk. Our Puritan fathers seem not to have been above this mild form of dishonesty. The difficulty was later obviated in part by incorporating a circle in the design. If the coin was filed or clipped beyond the circle it was worthless.

In his Grandfather's Chair, Nathaniel Hawthorne spins an interesting yarn about the Pine Tree shilling. It seems that John Hull, master of the Massachusetts mint, had a daughter of marriageable age, and when a suitor finally courted and won her, he staged this finely dramatic scene: He placed the girl on one tray of a large balance scale and had his servants pour newly minted Pine Tree shillings into the other until the balance arm was level. Then the honest mint master addressed his future son-in-law: "Take these shillings for my daughter's portion, and thank heaven for her. It is not every wife that is worth her weight in silver." We do not know how heavily Hawthorne was leaning on his imagination for this pretty story, but the records do tell us that the girl's dowry amounted to \$2500. This sum would have made 10,000 Pine Tree shillings, and that number would weigh 125 pounds. A trim lass, if the tale be true.

Another Colonial series of great interest is the Higley copper, minted between 1737 and 1739. John Higley was a blacksmith near Granby, Connecticut, who owned a small copper mine. The British Colonial government forbade the smelting of copper by colonists and, of course, allowed no coins to be minted except under its authority. Therefore Higley's boldness in making coins is doubly remarkable. He struck only copper pieces of the value of threepence, but produced several varieties, the rarest having as its chief device a wheel with the legend, THE WHEEL GOES ROUND. Whether this indicated his defiance of the law, or simply referred to the wheelwright side of his blacksmithing business, would be hard to tell.

The supposed cupidity of dealers, even the most reputable ones, is frequently a sore point with amateurs and collectors. But it is my personal belief that there are no regular dealers who demand extortionate prices or willingly deceive a customer. To be sure, some may not be as scientifically accurate in their knowledge of certain issues as they might be, but the subject is too big for one man to become an authority in all its ramifications. As far as prices go, it must be remembered that coins are at best a slow-moving commodity. Considering the dealer's overhead and the fact that a coin may stay in his trays for years before just the collector who wants that particular piece turns up, he has a right to demand a good margin over the purchase price.

Dealers have more to contend with than is usually supposed. There is always some dogged person who brings in a coin of a certain date which he has heard is of great value. Usually his information has neglected to say, if, indeed, he knew himself, that only one particular die variety or mint issue

of that date is valuable. Then the dealer must patiently put up with much noisy abuse because he will not offer a high price for a coin of practically no value at all.



Youthful portrait of the Emperor Nero on a Roman gold coin. (Enlarged)

Dates are misleading to the uninitiated in many ways. A recent issue of a prominent New York newspaper contained a small advertisement which read as follows:

Coin dated 1335. More than 550 years old. Best offer takes it.

The merest beginner in numismatics would know at once that this was impossible, because the first coin ever dated in our numerals was issued in 1424. The coin advertised was simply a modern Mohammedan piece of North Africa or Asia dated in the 1335th year of the Mohammedan Era, which began in 622 A. D., the date of the Hegira. Therefore the 1335th year of the Mohammedan Era, allowing for the difference between our solar year and the Mohammedan lunar year, would be 1917 in the Christian Era. The advertiser thought in all good faith that an ancient coin had miraculously come into his hands, whereas it was barely ten years old.

The first coin actually dated in a year of the Christian Era was struck by the Crusaders in 1251 A. D., but the inscription and date were both written out in Arabic, the coin bearing no numerals. Roman imperial coins



Older portrait of Nero (Enlarged)

frequently indicated the date by a reference to the year of the emperor's power—for example, TR. P. VI. COS. IIII, meaning the fourth consulship and the sixth tribuneship of Nero, which other records tell us was 59-60 A. D.

The practice of signing coins with the name of the designer began thousands of years ago. The silver decadrachm of Syracuse, which is usually conceded to be the most beautiful coin ever made, was minted about 410 B. C. and bore the names of Kimon or Evainetos, both engravers in the

Syracusan mint. Many other coin issues since have been signed, and now that the tempest over the Lincoln penny has subsided, all American coins bear the initials of the artist.

Victor D. Brenner, the distinguished medalist, was much criticized when the Lincoln penny was first issued in 1909. The artist's perfectly natural act of signing his work was treated by some as an attempt at publicity. Finally new dies were prepared and the remainder of the 1909 issue as well as the issues of all subsequent dates were minted without the offending initials.

It was entirely excusable for the public to be ignorant of the ancient and dignified precedents for the signing of coins. Most people had never seen a signed piece and it wouldn't have made a bit of difference if they had. Lincoln, not Brenner, was being honored by this new coin, and so on. But the self-appointed critics quite overlooked a more contemporary precedent. The fact was that the Indian-head penny, the very coin superseded by the



Piece cut from a Spanish dollar for circulation as a quarter dollar in Louisiana. The original "Two Bits"

Lincoln design, had been signed ever since it was first minted in 1860. If you will look on the obverse side of a good copy, among the ends of ribbon on the feathered headdress you will find the letter L, indicating that Mr. Longacre, once chief engraver of the mint, was responsible for the design.

Mr. Brenner is no longer alive to fight for his rights, but subsequent sculptors have all signed their coins, Fraser on the buffalo nickel, Weinman on the dime and fifty-cent piece, MacNeil on the quarter, and De Francisci on the peace dollar. Saint-Gaudens had signed the twenty-dollar gold piece before the Lincoln penny was issued, but that particular coin was hardly calculated to give him too much free publicity.

When the mint stops issuing a new coin to change the design a howl usually goes up that it was withdrawn because it would not stack. This has been said of the buffalo nickel and of the Saint-Gaudens twenty-dollar gold piece. But the fact remains that no coin has ever been issued from the United States Mint that won't stack. Saint-Gaudens' design was changed because it was found that the relief was so high that the coin wore badly. With gold, serviceability is important, for when a precious metal wears off the coin's value in weight is decreased. Unscrupulous persons have devised various methods of sweating gold to get more than its full value, such as shaking coins in thick bags and then burning the bag to melt down the particles, or placing them in baths of acid.

Weight has always been of prime importance in coinage. There have been times in the history of numismatics when money talked and meant just

what it said. The Roman *libra* was actually a pound of bronze made up into one coin. The English pound sterling, and the sign used to indicate —£— is a reminiscence of this Latin word for pound. The Swedish eight *daler* was a piece of copper measuring one foot by two feet four inches, and weighing thirty-one pounds!

But very few coins today are worth their actual weight in metal, except gold, which, of course, is the standard. Our silver is worth just half its face value. For a few years the United States issued gold pieces worth actually more than their face value, but this was due to a sudden change in the ratio between gold and silver. Some of these early half eagles were worth \$5.25,



Portrait of Mark Antony on a coin issued by him in Egypt. (Enlarged)

which accounts for their great rarity; they were melted up for their metal value.

The largest and finest general collections are undoubtedly in the national museums in London, Paris, Berlin, Vienna and Leningrad. The Bibliothèque Nationale collection, started by Louis XIV's gift of his own specimens, contains some of the finest ancient and medieval coins in the world. Much of Louis' collection is still in the original morocco-leather trays made especially for it. To obtain the leather, a special treaty had to be signed with Morocco, then on hostile terms with France. It is only recently that some of the original trays have been discarded and new ones made to take their place.

The Russian imperial collection in the Hermitage in Leningrad is very fine also, and coin collectors all over the world trembled for its fate when the Red Revolution came in 1919. But there was a special providence watching over it, for Lunacharsky, the Soviet Commissioner for Public Instruction, happened to be a coin enthusiast, and one of his first official acts was to place guards at the Hermitage in order that it should not be molested.

About a year ago I was talking with Theodore Reinach, the famous French numismatic authority. He gave it as his opinion that the United States buffalo nickel is the finest coin being minted in the world at the present day from every point of view: Artistic excellence, serviceability and appropriateness to the issuing country.

Indeed, the buffalo nickel is a not inconsiderable work of art. If you don't believe it, put it under a magnifying glass or, if you are in New York, stoop down in back of one of the Subway or L turnstiles and look at it through the large lens installed on these machines to detect substitutions. The design is bold and simple, sufficiently high in relief to be striking, but

devoid of the finicky detail which makes so many designs lose their effectiveness when worn thin by circulation. It was modeled by the distinguished American sculptor, James Earle Fraser. His initial—a small **F**—is under the date.



Portrait of Cleopatra on coin illustrated above

The finest private collection of classical coins in America belongs to Mr. E. T. Newell, president of the American Numismatic Society, who is among the world's foremost authorities on Greek and Roman coins. A private collector such as Mr. Newell deserves infinitely more credit for the accuracy and completeness of his collection than does a state museum, which receives many bequests and has the services of numerous experts over long periods of years. Mr. Newell is a man still in his thirties, and is a living refutation of the general belief that a numismatist wears a long beard and has one foot in the grave.

In Europe one of the most distinguished students of numismatics is King Victor Emmanuel III of Italy. His work on Italian coins is said to be the last word on the subject. Enrico Caruso, the tenor, owned a fine collection, which was sold shortly after his death. He bought nothing but gold pieces.

America has several fine public collections. The museum of the American Numismatic Society in New York houses several splendid coin series and one of the best displays of military medals and decorations in the world. There are excellent collections also in the National Museum in Washington, the State Library at Hartford, Connecticut; the Western Reserve Historical Society in Cleveland, the Municipal Museum in Rochester, the Museum of Fine Arts in Boston, the Fine Arts Museum in Newark, New Jersey, and the Omaha Public Library. The last named is particularly interesting for its Americana.

Questions and Answers

West Haven, Conn. The coins of which you sent rubbings are as follows:—

- I. Brazil, 80 reis.
- II. Russia, 3 kopecks.
- III. Rubbing too indistinct for positive identification. Apparently a coin of the Netherlands.
- IV. Great Britain, $\frac{1}{2}$ penny.
- V. France, 1 sou.
- VI. Russia, 1 kopeck.
- VII. Denmark, 2 ore.
- VIII. Norway, 10 ore.

Providence, R. I. Tokens are coins issued for use as money by private or semi-public authority when, for some reason, the regular coinage has been interrupted or has not been sufficient to meet the needs of business. During the American Civil War large numbers of one cent tokens were issued by private individuals and firms. During the Great War many tokens were issued by local Chambers of Commerce and Merchants' Associations. There have been token issues in all parts of the world during periods of emergency.

Pasadena:—It is true that the issues of United States gold coin during several years in the early part of the nineteenth century were over weight and worth more than their face value as bullion. Naturally such pieces disappeared from circulation and were melted up. Consequently they are rare now, some of them exceedingly so, such as the 1822 half eagle.

Buffalo, N. Y. The technical numismatic name for the fine lines on the edge of a coin is "reeding" not "milling" which is often incorrectly used.

Los Angeles: The only gold fifty dollar pieces ever issued by the United States were the commemorative pieces struck in connection with the Panama-Pacific Exposition. These were all of the same design but were made in two varieties, round and octagonal. A large number of them remained unsold when the affairs of the exposition were wound up and were returned to the Mint and melted up. Consequently both varieties are now scarce especially the round.

J. B. T. All varieties of the Pine Tree shillings, including the so-called oak and willow tree pieces are dated 1652 though actually many of them were struck in subsequent years.

Boston. The earliest Chinese coins were cast not die struck and the more precious metals, gold and silver were not used for regular issues of Chinese coins until after the establishment of the Chinese Republic.

L. M. Boston. The first English coins issued in India were struck by authority of the British East India Company. The charter of this famous organization granted it the right of coinage for trading purposes and also the company acted as fiscal agent for some of the native rulers in India and struck coins under authority delegated from them.

Ancient Gold

Cosos in Lucania, Stater, Brutus Between 2 Lictors Eagle to left	\$15.00
Rome, Aureus of Arcadius	7.50
Rome, Aureus of Constantius	10.00
Rome, Aureus of Constans I. 2 Victories standing, Cohen 88	12.50
Rome, Aureus of Constantine II	11.00
Rome, Aureus of Titus, Cow to right	15.00
Rome, Aureus of Valens, Victory seated	8.50
Rome, Aureus of Valens, Emperor Standing, Cohen 36	11.50
Rome, Aureus of Valentinian I Emperor & Valens Seated, Cohen 67 . .	12.50
Rome, Aureus of Valentinian I Emperor Standing, Cohen 32	20.00
Rome, Aureus of Valentinian	10.00
Rome, Aureus of Valentinian III Seated, Cohen 4	12.00
Rome, Aureus of Jovianus, Cohen 8	15.00
Rome, Aureus of Honorius, Cohen 44	11.00
Pontus, Sauromates I Rev. Hadrian, to right, Electrum, Stater	12.50
Pontus, Rescouporis III Rev. Alexander Severus, to right, Electrum Stater	12.50
Pontus, Rescouporis III Rev. Elagabalus, to right, Electrum, Stater . .	12.50
Thrace, Stater B. C. 323-281 Lysimachus, Obv. Head of Alexander, Rev. Athena seated, Wt. 8.50 grams	38.50
Macedonia, Stater B. C. 359-336 Philip II, M. M. Trident	25.00
Carthage, B. C. 410-310 Stater, Electrum, Obv. Persephone, Rev. Horse .	10.00
Byzantine, Solidus, Cupped Shaped, Michael Ducas, Holed	6.50
Byzantine, Constantine III, Solidus, Small thick coin, Sabatier XXXII	15.00
Byzantine, Mauritius Tiberius, Solidus, Sabatier XXIV, 10	12.50
Byzantine, Constantine III, Solidus	15.00
Byzantine, Anastasius I, Tremissis 491-518 A. D.	6.00
Byzantine, Constantine III, Solidus 641-668 Sabatier XXXII	10.00
Byzantine, Constantine VII, Solidus	12.50
Byzantine, Constantine IV, Solidus	12.50
Byzantine, Justinus, II, Solidus	12.50
Byzantine, Justinus I, Solidus	12.50
Byzantine, Leon I, Solidus	8.50
Byzantine, Focas, Solidus	11.00

U. S. Gold

1836	Quarter Eagle	(\$2.50).	Fine	\$ 5.00
1837	Quarter Eagle	(\$2.50).	Fine	6.00
1838	Quarter Eagle	(\$2.50).	"C" mint. Fine	10.00
1842	Quarter Eagle	(\$2.50).	"O" mint. V. G.	7.50
1843	Quarter Eagle	(\$2.50).	"O" mint. Good.	4.50
1845	Quarter Eagle	(\$2.50).	"O" mint. Fine	10.00
1846	Quarter Eagle	(\$2.50).	"D" mint. Fine	7.50
1847	Quarter Eagle	(\$2.50).	"D" mint. Fine	7.50
1847	Quarter Eagle	(\$2.50).	"O" mint. V. F.	7.50
1848	Quarter Eagle	(\$2.50).	CAL over eagle. Fine	45.00
1849	Quarter Eagle	(\$2.50).	"C" mint. Fine	10.00
1851	Quarter Eagle	(\$2.50).	Fine	4.50
1852	Quarter Eagle	(\$2.50).	Fine	4.50
1852	Quarter Eagle	(\$2.50).	"D" mint. Fine	20.00
1853	Quarter Eagle	(\$2.50).	Fine	4.50
1854	Quarter Eagle	(\$2.50).	"C" mint. Good	7.50
1854	Quarter Eagle	(\$2.50).	"O" mint. Fine	5.00
1854	Quarter Eagle	(\$2.50).	Fine	4.50
1856	Quarter Eagle	(\$2.50).	Fine	4.50
1857	Quarter Eagle	(\$2.50).	Fine	6.50

U. S. Gold Proofs

1881	Quarter Eagle.	Proof	15.00
1883	Quarter Eagle.	Proof	10.00
1884	Quarter Eagle.	Proof	10.00
1886	Quarter Eagle.	Proof	7.50
1888	Quarter Eagle.	Proof	7.50
1890	Quarter Eagle.	Proof	7.50
1889	Quarter Eagle.	Proof	7.50
1896	Quarter Eagle.	Proof	6.50
1897	Quarter Eagle.	Proof	6.50
1898	Quarter Eagle.	Proof	6.50
1899	Quarter Eagle.	Proof	6.50
1902	Quarter Eagle.	Proof	5.50
1904	Quarter Eagle.	Proof	5.50
1906	Quarter Eagle.	Proof	5.50
1907	Quarter Eagle.	Proof	5.50

1857	Half Eagle	(\$5.00)	Proof	85.00
1874	Half Eagle	(\$5.00)	Proof	60.00
1880	Half Eagle	(\$5.00)	Proof	22.50
1881	Half Eagle	(\$5.00)	Proof	15.00
1882	Half Eagle	(\$5.00)	Proof	20.00
1883	Half Eagle	(\$5.00)	Proof	12.50
1884	Half Eagle	(\$5.00)	Proof	12.50
1885	Half Eagle	(\$5.00)	Proof	20.00
1886	Half Eagle	(\$5.00)	Proof	15.00
1888	Half Eagle	(\$5.00)	Proof	15.00
1889	Half Eagle	(\$5.00)	Proof	25.00
1890	Half Eagle	(\$5.00)	Proof	30.00

Signed Pieces

Extensive and sometimes acrimonious discussion was started throughout the country in 1909 when the first of the coins now known as Lincoln cents appeared in circulation and the initials of the eminent sculptor who had made the design, Mr. Victor D. Brenner, were found upon them. So much criticism followed the very natural act of the artist in signing his work that before the year was over new dies were prepared and the balance of the issue for 1909 and subsequent years to 1918 were struck without the offending letters V. D. B. Since 1918 the initials have been restored now appearing on the truncation of the bust.

Perhaps some of those who condemned what they considered unwarranted seeking for fame were not aware that the Indian head cents which



Obverse of signed dekadrachm of Syracuse. (Enlarged)

were superseded by Mr. Brenner's design and which had been issued first in 1860 were also struck from signed dies. To be sure the signature, consisting of the single letter L is even more minute than the three initials were and is somewhat hidden among the ends of ribbon which tie the Indian's feather head-dress, but it is there nevertheless and stands a testimony to the fact Longacre, chief engraver at the United States Mint had designed the piece.

Indeed the practice of coin designers signing their products is by no means a modern one and both Mr. Longacre and Mr. Brenner have precedents for their action well established and many centuries old.

One of the earliest coins upon which an artist's signature appears is the silver tetradrachm of Syracuse issued about 415 B. C. This piece is a beautiful example of Greek die cutting at the period when all Greek art

was at its highest point of its development. The signature which is found sometimes on the obverse and sometimes on the reverse of the coin consists of the name Kimon either in whole or in part and this ancient Grecian artist, together with his colleague Evainetos, who worked at the same time



Reverse of Syracusan dekadrachm

in the Syracusan mint are considered to have been never excelled in pure beauty by later members of their craft.

In the days since the two masters cut their dies for the coinage of the famous Sicilian city, the custom of coins bearing signatures has been a common one and no European series is without many splendid examples of the die cutter's art with the name of their designers stamped indelibly upon them.

Fortunately for American artists the prejudice which resulted in the removal of Mr. Brenner's initials from the cent, has not survived and the American coins of today all bear the signatures of the artists who created them.

Washington and Lincoln Items

It seems appropriate in this issue of The Bulletin which appears in the month during which the birthday anniversaries of our two great presidents occur, to make a special offering of some interesting numismatic pieces which commemorate their noble careers.

N 10	Washington Cent. Laureated bust in uniform to left. Above WASHINGTON. Rev. The same bust with ONE CENT above. Copper. Very good.	\$ 2.00
1783	Washington Cent. Bust similar to last but smaller. Inscription, WASHINGTON & INDEPENDENCE. Date in exergue. Rev. Seated figure of Liberty holding olive branch. Inscription UNITED STATES. Copper. Fine.	2.00
1783	Washington Cent. Original pattern in silver. Togated bust of Washington. Otherwise like last. Plain edge. Proof condition. Excessively rare.	50.00
1783	Restrike in silver of the above piece. Corded edge. Proof. ...	7.50
1783	Washington Cent. Original of the above pieces in copper. Plain edge. Fine.	5.00
1783	Restrike in copper of the above piece. Very fine.	1.50
1783	Washington cent. Obverse like above. Rev. ONE CENT within a laurel wreath. Similar to reverses on early United States cents but inscription reads UNITY STATES OF AMERICA. Copper. Very good.	1.50
N 10	Washington North Wales Half Penny. Military bust to left. Inscription, GEORGIUS WASHINGTON. Rev. per. Good, unusual condition for this piece. (This is one of the series of English 18th Century or Condor Tokens)	1.00
N 10	Washington Cent. Bust to right. Inscription GEORGE WASHINGTON. Rev. Radiate Liberty cap surrounded by stars. Inscription, SUCCESS TO THE UNITED STATES. Brass, silvered. Fine.	10.00
N 10	Similar to last but smaller. Size of ten cent piece. Brass silvered. Fine.	7.50
1791	Washington Cent. Military bust to left. Inscription WASHINGTON PRESIDENT. Rev. Large heraldic eagle. Inscription ONE CENT. Copper. Fine.	7.00
1791	Same as last but eagle on reverse is smaller. Copper. Very good.	5.00
1791	Washington penny. Bust to left. Rev. A ship. Edge inscribed PAYABLE IN ANGLESEY LONDON OR LIVERPOOL. A Condor token. Copper. Fine.	3.00
1796	Washington half penny. Bust to right. Rev. Eagle on shield of stars and stripes. Inscription, LIBERTY AND SECURITY. Edge inscribed SWANSEA and BIRMINGHAM. A Condor token. Copper. Fine.	5.00

1795	Washington Half Penny. Bust to right. Inscription. G. WASHINGTON THE FIRM FRIEND TO PEACE AND HUMANITY. Rev. View of an open grate. Inscription PAYABLE BY CLARK & HARRIS 13 WORMWOOD ST. BISHOPGATE LONDON. Edge reeded diagonally. Copper. Uncirculated original red.	5.00
1795	Same as last. Fine.	2.50
1795	Same as last but edge inscribed PAYABLE AT LONDON LIVERPOOL OR BRISTOL. Unknown to Crosby with this edge inscription. Very fine.	30.00
N. D.	Washington Penny. Bust to left. Rev. Eagle on shield of stars and stripes. Inscription LIBERTY AND SECURITY. Milled border. Edge inscribed AN ASYLUM FOR THE OPPRESS'D OF ALL NATIONS. Copper. Uncirculated red. ...	35.00
1795	The same but without milled border. Very fine.	7.50
1796	Washington Penny. Civilian bust to right. Rev. Concentric inscription in three lines. GENL. OF THE AMERICAN ARMIES 1775 RESIGNED THE COMMD 1783: ELECD PRESIDENT OF THE UNITED STATES 1789: RESIGNED THE PRESIDENCY 1796. Copper. Fine.	3.00
N. D.	Same as above instead of date (1796) below bust the following inscription in small letters. BORN FEB 11. 1732. DIED DEC 21. 1799. Copper. Very good.	3.50
(This piece and the one preceding were designed by the English engraver Wyon.)		
N. D.	Washington Cent. Bust to left. Inscription GEO. WASHINGTON BORN VIRGINIA Feb. 11, 1732. Rev. Inscription in ten lines. GENERAL OF THE AMERICAN ARMIES 1775 RESIGNED 1783 PRESIDENT OF THE UNITED STATES 1789. Copper. Fine.	15.00
(Note: These two pieces are interesting now since the inscriptions show them to have been issued previous to the change in the calendar which made the date of Washington's birth February 22nd.)		
N. D.	Silver Washington Funeral medal. Small bust surrounded by a laurel wreath. Inscription, HE IS IN GLORY, THE WORLD IS IN TEARS. Rev. A Funeral urn. Inscription B. F. 11. 1732. G. A. ARM. '75. R. '83. P. U. S. A. '89. R. '96 G. ARM. U. S. '98. OB. D. 14. 1799 Holed and somewhat worn. A rare piece.	10.00
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	Fine portrait bust of Lincoln. Gold Lincoln Token. Size of a gold dollar but thicker. Uncirculated.	2.50
	Lincoln Campaign medal. Bust of Lincoln to left. Inscription. LINCOLN & JOHNSON UNION CANDIDATES 1864. Rev. Small bust of Washington on a radiate star. Inscription FREEDOM TO ALL MEN UNION. Holed for suspension as always. Pewter. Very fine.	1.00

Face to Face

"Still amorous and fond and billing,
Like Philip and Mary on a shilling."

(Hudibras; Part III, Canto 1)

These words of the great satirist, Samuel Butler, have made famous a certain English silver coin which would have been notable even without such distinguished literary recognition because it displays a peculiarity of design found on no other British piece. It is the shilling of Queen Mary I, coined in 1555, the year after her marriage with Philip II, King of Spain and bears on the obverse effigies of the queen and her royal consort. Con-



Roman bronze of the Emperor Alexander Severus and his mother

trary, however, to the practice usual in coins with more than one portrait, the two heads face each other, thus presenting somewhat the appearance suggested by the lines quoted. Apparently this arrangement was not well received for other coins of Philip and Mary have the portraits on opposite sides.

After Mary's death, Philip remarried and issued coins as Count of Zeeland with his own portrait now facing that of his third wife, Elizabeth of Valois. This might be considered evidence that the Spanish king, well known to have been of a suspicious nature, desired to keep an eye on his wives, numismatically at least, throughout his varied matrimonial career. As a matter of fact, however, Philip was following the best of precedents and *vis-a-vis* portraits are found on some of the moneys of the Roman Empire. A very handsome example is the first brass here shown which was struck during the reign of Alexander Severus, Emperor of Rome from 222 A. D. to 235 A. D. It bears a very striking representation of the young ruler facing an equally interesting one of his mother, Julia Mamaea, who was so closely associated with him during all his life and shared his fate when he was assassinated by mutinous troops in Gaul, whence he had gone to resist a threatened barbarian invasion from Germany.

After the fall of Rome, the Visigothic Kings who ruled in southern France and northern Spain from 415 A. D. to 711 A. D. also struck coins with facing portraits, thus, perhaps, introducing to the people of the



Gold escudo of Ferdinand and Isabella of Spain

Iberian peninsula the type which, though never common, sometimes has appeared on Spanish coins. King Philip's great-grandparents, Ferdinand and Isabella, patrons of Columbus, when their marriage had united the states of Aragon and Castile and thus laid the foundations for the Kingdom of Spain, issued the gold escudo here shown, with facing portraits. The custom thus revived was not only continued upon occasional coins struck under Spanish influence but is also found on some German pieces. Still, as has been said, it never became a very general usage and pieces of this type are always interesting.

Special List of Foreign Gold Coins

NOTE:—None of these coins can be sent on approval. Check, Money order or Cash must accompany order. If The coin is not satisfactory it may be returned and the price will be immediately refunded.

1852	Australia. 2 pounds. Adelaide mint. Lightly struck at one edge but extremely fine.	15.00
1834	Bolivia. 2 escudos. Ex. fine.	75.00
1833	Bolivia. 1 escudos. Ex. fine. Rare.	75.00
1856	Bolivia. 1 escudos. Ex. fine. Rare.	75.00
1811	Brazil. 4,000 reis. Uncirculated.	12.50
1818	Brazil. 1/16 doubloon. Ex. f.	7.50
1824	Brazil. 4,000 reis. Unc.	50.00
1778	Brazil. 2,000 reis. Unc.	7.50
1782	Brazil. ½ dobra. Ex. f.	22.50
1805	Brazil. ½ dobra. Ex. f.	40.00
1726	Brazil. 10,000 reis. Ex. f.	60.00
1726	Brazil. 20,000 reis. Ex. f.	40.00
1834	Chili. 4 escudos. Ex. f.	60.00
1783	Chili. 1 doubloon. Ex. f.	40.00
1834	Chili. 2 doubloons. Ex. f.	50.00
1838	Chili. 2 escudos. Ex. f.	50.00
1821	Colombia. 1 escudo. Ex. f.	3.50
1835	Colombia. 1 doblado. Ex. f.	15.00
1834	Colombia. 1 peso. Ex. f.	10.00
1841	Costa Rica. 1 escudo. Countermarked. Ex. f.	5.00
1836	Costa Rica. 2 escudo. Ex. f.	22.50
1842	Costa Rica. 1 escudo. Emergency piece. Ex. f.	50.00
1915	Cape. Gooda poco. Proof.	4.00
1904	Danish West Indies. 4 daler. Ex. f.	10.00
N. D.	England. 20 shillings gold of Charles I. Fine.	12.00
1695	England. 1 guinea. William III. Very fine.	10.00
1714	England. 1 guinea. Anne. Very fine.	10.00
1868	England. Pattern double florin in gold. Proof. Ex. rare.	25.00
1726	Etrovia. ½ florin. Ex. fine.	10.00
1489	Flamiers. 1 quart. Fine.	7.00
1650	France. Louis d'or. Louis XIV. Very fine.	10.00
1769	France. Louis d'or. Louis XV. Rare type. Very good.	15.00
1789	France. Double louis d'or. Very fine.	17.50
1796	Frankfort. 1 ducat. Fine.	10.00
1915	German East Africa. 15 rupees. Unc.	10.00
1835	India. Double mohur. William III. Lion and palm tree on reverse. Proof surface.	20.00

1870	India. Mohur. Victoria. Proof surface.	10.00
1870	India. $\frac{1}{2}$ Mohur. Victoria. Proof surface.	5.00
N. D.	India. British East India Co. mohur for Bengal. Arabic inscription. Brilliant proof.	10.00
1911	Italy. 50 lira. Very fine.	22.50
N. D.	Macedonia. Stater of Alexander the Great. Fine.	15.00
1517	Nordlingen. 1 ducat. Ex. fine.	10.00
1588	Nordlingen. 1 ducat. Fine.	7.50
1700	Nuremburg 1 ducat. Ex. f.	6.00
N. D.	Papal States. 1 ducat. Pope Alexander VI. Very f.	10.00
N. D.	Persia. $\frac{1}{4}$ toman. V. f.	2.50
N. D.	Persia. 5 tomans. (Small size) Ex. f.	35.00
N. D.	Persia. 5 tomans. (Large size) V. f.	35.00
N. D.	Persia. 10 tomans. Fine.	75.00
1829	Peru 2 escudos. Ex. fine.	60.00
1751	Peru 8 escudos. Ex. fine.	25.00
1824	Peru. 8 escudos. Ex. fine.	30.00
1789	Portugal 1 $\frac{1}{8}$ doubloon. Ex. f.	10.00
1788	Portugal $\frac{1}{2}$ doubloon. Unc.	20.00
1788	Portugal 1 $\frac{1}{16}$ doubloon. Unc.	10.00
1906	Roumania. 12 $\frac{1}{2}$ lei. Ex. f.	10.00
1756	Russia. $\frac{1}{2}$ ruble. Ex. f.	2.00
1756	Russia. 1 ruble. Ex. f.	3.50
1923	Russia. 1 chervonitz. Unc.	10.00
1925	San Marino. 10 lira. Unc.	7.50
1925	San Marino. 20 lira. Unc.	15.00
1844	Sicily. 30 ducats. Ex. f.	60.00
1657	Silesia. 1 ducat. Ex. f.	7.50
1789	Spain. Proclamation gold peso. Unc.	10.00
1832	Sweden. 1 ducat. Ex. f.	10.00
1925	Sweden. 20 kr. Unc.	7.50
1819	Switzerland. 1 ducat. Unc.	15.00
N. D.	Turkey. 25 piatres. New type. V. F.	2.50
N. D.	Turkey. 25 piatres. Old type. V. F.	2.50

English Farthings

For many years after the Norman Conquest in 1066, the coin of the smallest denomination issued in England was the silver penny. For transactions involving values of less than a penny, it became the practice to cut pennies into halves and quarters. The smaller of these pieces were known as farthings, derived from the Saxon word for a fourth. Toward the end of the thirteenth century silver coins of one farthing value were issued by certain mints and they continued to appear occasionally thereafter, but it was not until the reign of King James I (1603-1625) that copper farthings were issued, under the authority of a royal grant made to John, Lord Harrington of Exton. Similar pieces were issued during the reign of Charles I, King James' son and successor. These coins were tiny bits of metal, so small and fragile that they must have been a great nuisance to handle. During the time of the Commonwealth and the Lord Protectorship of Oliver Cromwell no copper was coined, but with the restoration of the monarchy and the accession to the throne of Charles II the issue of copper farthings was renewed. They were now of more substantial size and bore designs that have remained essentially the same to the present day. A profile portrait of the reigning monarch is on the obverse and the seated figure of Britannia on the reverse. The Britannia on the coins of Charles II was supposed, erroneously to have been a portrait of the king's favorite, the beautiful Duchess of Richmond.

A series of farthings clearly shows one peculiarity which has been a feature of English coinage for a long time. That is the custom of reversing the king's head on the coins of each succeeding reign. Thus the farthings of George I have the head facing to the right; those of George II, to the left; George III, to the right and so on.

As has been said these farthings are of copper and this is the metal that has been employed customarily until the substitution for it, during Queen Victoria's time of the copper alloy, bronze, but under Charles II and again during the reigns of Queen Mary II and her husband King William III there were brief exceptions to this custom and farthings were minted of tin and pewter. Some of these had a small copper plug inserted in them, perhaps to indicate that they represented a value in that metal. These pieces are not commonly found in fine condition and the common farthing of Queen Anne, the last of the Stuart monarchs, issued in 1714 is quite rare.

Specially Priced United States Pattern and Experimental Coins

(Numbered according to Adams and Woodin)

1850	Three cent piece. Silver. Obv. Liberty Cap. A-W 110. Proof	\$ 10.00
1851	One cent piece. White metal. Obv. Seated Liberty as on silver coins of the period. A-W 149. Rarity 8	20.00
1854	One cent piece. Similar to regular issue of the same year but without stars on the obverse. Copper. A-W 187. Dulled proof	5.00
1854	One cent piece. Obv. Flying eagle. Copper. A-W 189. Proof	15.00
1855	One cent piece. Like last. Copper. A-W 197. Proof	12.50
1855	One cent piece. Like last. Copper-nickel. A-W 199	12.50
1855	One cent piece. Like last. Bronze. A-W. 200	3.00
1856	Half cent piece. Similar to regular issue but copper-nickel. A-W 216. Dulled proof	15.00
1858	One cent piece. Obv. Small flying eagle. Copper-nickel. A-W. 256. Proof	5.00
1859	One cent piece. Like regular Indian head issue. Copper-nickel. A-W 312	3.00
(1859)	Double eagle in copper. A-W. 278. Rarity 12	22.50
1861	Eagle in copper. A-W 338. Dulled proof	10.00
1861	Eagle in copper. A-W. 340. Dulled proof	12.50
1861	Half dollar. Like regular issue but in copper. A-W. 348	10.00
1862	Eagle in copper. A-W. 356. Dulled proof	7.50
1863	Eagle in copper. A-W. 366. Dulled proof	7.50
1863	Ten cent piece. Inscription, EXCHANGED FOR U. S. NOTES POSTAGE CURRENCY. Aluminum. A-W. 381. Rarity. 9. Proof	5.00
1863	Ten cent piece. Like last but one quarter silver and three quarters copper. A-W 384. Proof	5.00
1863	Ten cent piece. Like last but tin with 3% of copper. Proof	5.00
1863	Three cent piece. Type of large cent. Copper. A-W 396. Proof	15.00
1863	Two cent piece. Similar to regular issue. Copper. A-W 412. Proof	5.00

1863	Two cent piece. Like last but bronze. A-W. 414. Proof	4.00
1863	One cent piece. Regular dies. Copper. A-W 423. Proof	6.00
1863	One cent piece. Regular dies. Reeded edge. Copper-nickel. A-W. 425. Rarity 12. Proof	12.50
1864	Two cent piece. Copper nickel. A-W 453. Rarity 10. Proof . .	15.00
1865	Quarter Dollar. Paquet's design. Copper. A-W 504. Proof . . .	25.00
1865	Three cent piece. Regular dies. Copper. A-W 514. Proof	10.00
1865	Three cent piece. Similar to regular type. Bronze. A-W 518. Proof	10.00
1865	Two cent piece. Regular dies. Copper. A-W 520	10.00
1865	Two cent piece. Regular dies. Copper nickel. A-W. 521. Proof Rarity 12	15.00
1865	Two cent piece. Regular dies on thin planchet made of silver and copper rolled together both metals showing. Said to have been struck from native Michigan ore. A-W. 522. Rarity 13. Proof	50.00
1865	One cent piece. Similar to regular issue. Pure nickel. A-W 524. Proof. Rarity 14	10.00
1866	Five cent piece. Similar to regular issue. Pure nickel. A-W. 570. Proof	22.50
1867	Five cent piece. Longacre design. Aluminum. A-W 630. Proof	10.00
1868	Three cent piece. Similar to regular dies. Pure nickel. A-W. 688. Proof	7.50
1868	Three cent piece. Similar to regular dies. Pure nickel. A-W 694. Proof	5.00
1868	One cent piece. Type of regular three cent piece. Nickel. A-W 700. Proof	5.00
1869	Ten cent piece. Silver. Reeded edge. A-W 781. Proof	3.00
1869	Five cent piece. Type of nickel three cent pieces. Nickel A-W 803. Proof	5.00
1869	Three cent piece. Like last. Nickel. A-W 814. Proof	5.00
1869	One cent piece. Like last. Nickel. A-W 824. Proof	5.00

NOTE:—The last three pieces will be sold as a set for \$12.50.

Gobrecht Pattern Dollars

The silver dollar, one of the coins originally authorized by Congress, was not struck at all in the years between 1804 and 1840. Toward the end of this period began an insistent demand that the coinage of our American unit piece in silver be resumed and in preparation for this Congress in 1837 passed a law making some minor changes in the standard weight for these pieces by reducing the amount of alloy to be used in their composition.

As a result of this alteration and in anticipation of the resumption of the coinage, a number of dies were prepared in the mint at Philadelphia and pattern pieces from these dies were struck in both copper and silver. These now form one of the most interesting, and incidentally, one of the most costly, groups in the American numismatic series.

They were designed by Christian Gobrecht, assistant designer at the mint. The obverse was suggested to him by a Philadelphia artist whose original drawing is still in existence. Gobrecht, a master craftsman, working from this drawing lost nothing of the original in cutting his dies and indeed, perhaps added something to it. Certainly he produced one of the most effective and striking designs ever seen on American coins and it survived for many on the subsequent silver issues. It is a dignified and effective figure of Liberty seated, holding erect a pole surmounted by a liberty cap. Of this obverse there were four dies used to strike patterns, differing slightly in detail, three of them dated 1838 and the fourth dated 1839.

For a reverse with these was used a design of a flying eagle either in a plain field or in a circle of stars.

The dies were variously combined in striking the patterns and pieces were struck with both plain and reeded edges in silver and in copper. Altogether there seem to have been twenty varieties of these interesting pieces, which are really the first pattern United States coins if we do not count certain experimental pieces struck at the very beginning of the mints operations.

They are of the greatest rarity, only two pieces of some of them being known to exist and there is one variety which is represented by a single known specimen. Naturally then the possession of one or more Gobrecht pattern dollars marks a collector as being among the elite.

